FOUR HUNDRED YEARS OF CHILDREN'S COSTUME FROM THE GREAT MASTERS

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FOUR HUNDRED YEARS OF CHILDREN'S COSTUME FROM THE GREAT MASTERS

THE ROUT OF SAN ROMANO
(*After Uccello*)

FOUR HUNDRED YEARS OF CHILDREN'S COSTUME FROM THE GREAT MASTERS

1400-1800

by PERCY MACQUOID

Author of "A History of English Furniture," etc.

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FIG. 1

INTRODUCTION

THE main object of this little book is to explain and elucidate some of the various costumes worn by the young in past times, by giving examples from well-known authentic pictures covering the periods from the middle of the fifteenth century to the end of the eighteenth. These representations being faithfully reproduced in colours, with the necessary explanations and information accompanying them, should prove a guide and assistance in the construction of what is now termed " Fancy Dress," also enabling those interested to arrive with ease at correct and charming treatment, instead of results which in spite of infinite labour and trouble are too often unsuitable to the small wearer and not true to any time.

Representations of children " in their habit as they lived," portrayed by paintings and sculpture of the period, are relatively rare and with few exceptions confined to those of noble birth. In cut and material these clothes resembled those of their elders with the omission of such details as were considered superfluous for the garments of smaller size. There is every reason to suppose that in early times the young were brought up in a rigorous manner and not much notice taken of them except on certain occasions ; the adage that " little boys should be seen and not heard " was certainly strictly enforced until about the middle of the nineteenth century, yet children of the fifteenth century began life seriously at an age that is somewhat bewildering to modern standards. The boys were fighting in full armour at fourteen and the girls marrying and undertaking domestic responsibilities from the age of twelve. A most interesting and early proof of the former case can be seen in the picture representing the Rout of San Romano,[1] painted by Paolo Uccello about

[1] See frontispiece.

1430, now in the National Gallery. Here, in the thickest of the fight, the child Sigismundus Pandulphus Malatesta di Rimini at the age of fourteen is depicted seated on a white horse and clothed in complete armour with a surcoat ; his golden and beautiful little head without protection of any kind. He was but twenty-nine in 1546, the date his celebrated medal was struck, and although on that, his profile and hair are the same as in the picture, it can be seen that the intervening years of dissipation and ferocity have quite destroyed his early beauty. These instances of precosity in children are numerous. Perugino commenced his apprenticeship as a painter at nine, Andrea del Sarto began to work in a goldsmith's shop at the age of seven, and Albert Dürer was but thirteen in 1484 when he painted a portrait of himself with the aid of a mirror, and taking into consideration what the quality of looking-glasses must have been in those days, the result is remarkable.

Although many thousands of Holy Children, cherubs and cupids, were painted before 1550, comparatively few examples survive that are dressed in contemporary clothing. Raphael is credited with having painted only one portrait of a child, the son of Isabella d'Este, who gave this master the commission in 1515 when the boy was detained as hostage at the Court of Rome. The picture was, however, never completed, and disappeared.

In the second half of the sixteenth century little boys of good family were clothed in a short plain or pleated tunic called a *justaucorps*, the collar-band of the linen shirt showing about half an inch above the tunic which occasionally was cut open in narrow V-shape at the neck ; a belt, tight sleeves, long wool or cloth hose, a small round hat and pointed leather shoes completing this dress. With the boys of the rich, or the pampered pages who were instructed to carry the heavy trains and hennin veils of elaborately dressed Court ladies, pointed shoes of damask, velvet,

FIG. 2

or even cloth of gold often formed part of their outfit, but leather and cloth as ordinary footwear were predominant for all classes. When excavating for new foundations in the City of London numerous plague pits were opened and a pathetic sight often revealed by scores of little shoes laid side by side with those of their elders, the shapes exactly determining the date of the visitations. There is a case of these at the Victoria and Albert Museum, also in the London Museum, all being perfectly preserved.

In little girls' costume towards the end of the fifteenth century the surcoat was cut high in the waist with a V-shaped opening showing the undercoat, which followed the line of the neck, and to which was attached tight sleeves and a petticoat called a " jupe."

In Figure 1, from a fresco by Benozzo Gozzoli in the church of S. Agostino at S. Gimignano, can be seen four little boys kneeling, the first on the left has a short pourpoint of baudekin or cloth of gold on colour, with sleeves loose at the top but tight from the elbow. This pourpoint is tied to the hose by " points " of coloured ribbon, and over it falls a surcoat reaching below the knee and open at the sides disclosing the under-dress ; the other boys' tunics or pourpoints being longer, but their surcoats follow the usual treatment. At the back can be seen their parents dressed in a similar manner.

In Figure 2 the little girl is dressed in a high-waisted surcoat, the tight sleeves of the " cotte " or under-garment made of a different material, but outer sleeves hang from the shoulders, through which the arms could be passed when it was cold. These dresses are from the same source and are of a date about 1465. Hanging sleeves made their appearance as a fashion for ladies towards the end of the fourteenth century, developing in size in the fifteenth century, becoming then so voluminous that they served as protection against the cold. They continued with modification throughout the sixteenth century, only falling into disuse about 1630.

BENOZZO GOZZOLI was born at Florence in 1420. He was a pupil of Fra Angelico, whom he followed to Rome. He apparently returned to Florence about 1464, and from this time until his death he worked in Florence and Pisa. The latter city contains his greatest work, the frescoes in the Campo Santo, which took sixteen years to complete. His greatest works in Florence are the frescoes representing The Procession of the Magi, which are still in brilliant condition on the walls of the Riccardi Palace. Benozzo must be regarded as one of the greatest masters of fresco of the Renaissance, and he excelled in the three unities of his calling—composition, drawing, and colour.

PAOLO DI DONO, generally known as Paolo Uccello, was a Florentine master and was born in Florence in 1397. According to Vasari, he was called Uccello because he delighted in birds more than any other animal (Uccello is the Italian for a bird). Paolo paid great attention to perspective in his drawing so much so that Vasari says that on this account he grew solitary, eccentric, melancholy, and poor. But the fact remains that the few pictures of his that have come down to us are masterpieces. Uccello died in Florence in 1475 after having lived practically the whole of his long life in that city. The original painting of "The Rout of San Romano" is in the National Gallery, London.

MIDDLE FIFTEENTH-CENTURY CHILD'S DRESS

THE Siennese artist Francesco di Giorgio, born in 1439, has left a charming record of a child's dress in his picture of St. Dorothy. The little boy is dressed in the manner of 1465, wearing an upper tunic of pink silk open at the neck, bordered with a band of gold embroidery repeated on the sleeves and skirt, and a blue pourpoint reaching just below the knee, the hose and shoes being of lighter blue.

St. Dorothy, or Dorothea, the patroness of brewers, gardeners, and young lovers, is usually represented with a sword or palm, and accompanied by an angel or little boy carrying a basket of apples and roses, a popular legend being that when she was about to be executed for having become a Christian and refusing to apostatize like her three sisters, a young lawyer in the crowd mockingly asked her to send him some fruit and flowers from the Garden of the Lord. On an angel appearing with a basket containing three fragrant roses and three apples, she asked for them to be taken to the young man who smelt the roses, tasted the fruit, and straightway became a Christian.

FRANCESCO DI GIORGIO, sculptor, architect, engineer and painter, belongs to the Siennese School and was probably born at Siena about the year 1439. His works are rare, and his name mentioned in but few records. Vasari mentions his versatility ; he was variously employed by the Duke Federigo Feltro at Urbino for whom he built a palace " as beautiful and as well built as any other that has been erected down to our day."

Di Giorgio was also an eminent sculptor in bronze and mention is made of the two beautiful angels which he cast for the high altar of the Cathedral of Siena. Cosimo de'Medici employed him in making designs for implements of war and fortifications and he also made all the designs and models for the palace of Pienza for Pope Pius II.

Di Giorgio died at Siena towards the end of the fifteenth century. The original painting on panel of " St. Dorothy " is in the National Gallery, London.

ST. DOROTHY
(*After Francesco di Giorgio*)

MIDDLE FIFTEENTH-CENTURY BOY'S DRESS

A VERY effective and simple costume for a boy, and one extremely easy to reproduce, is a " Hawking attendant " by Fra Eustachio. The surcoat of soft leather is cut straight and open at the sides, spreading out slightly below the girdle ; the formal flutings are half round above and below the belt, but diminish to a plain surface at the neck and shoulders. The pourpoint seen beneath is of green cloth, the sleeves loose to the elbow, where they are gathered in formal pleats fitting tightly to the wrist, and he wears white gloves. He is making a gesture pertaining to the sport with one hand, and the other bears a hooded falcon with its bell, benit and jess just perceptible above the right claw ; round the waist is a girdle from which hangs a green hawking bag, an important accoutrement of the sport ; long red hose and tight leather boots reaching to just below the knee with a red cap and feather complete this admirable costume.

FRA EUSTACHIO, a celebrated miniaturist of the Florentine School, was born in 1473 and died in 1555. He was a Dominican monk belonging to the order of preaching friars founded by St. Dominic. A very large majority of the illuminated manuscripts was the work of the religious orders all over the world, and this activity continued for many years after the invention of printing, indeed some of the finest miniature work was done fifty years after the first printed books came from the presses of the early printers, and it is not until the middle of the sixteenth century when books were more or less freely circulated all over Europe that the art of miniature painting became debased and fell into disuse. The decorated initial letter here illustrated is after the original in an old Psalter in the Convent of St. Marco, Florence.

"THE FOOL HATH SAID IN HIS HEART . . ."
(*After Fra Eustachio*)

THIRD QUARTER OF FIFTEENTH-CENTURY GIRL'S DRESS

REPRESENTATIONS of little girls' dresses of this period are of extreme rarity. The child's costume, however, exactly followed in cut that of the mother, even to the point of occasionally wearing a small hennin, that strange sugar-loaf-shaped head-dress which lasted until 1475. The little sleeves were abnormally tight and trumpeted over the hand, a broad band circled the waist, above which were deep revers dying to a point at the waistband. The skirts resembled in their ample cut, that seen in the illustration, which is of the date 1495, representing part of a Triptych painted by Hugo Van der Goes for Tomaso Portinari, the agent of the Medici at Bruges and presented by him to the Hospital of Our Lady at Florence, but now hung in the Uffizi Galleries. It is painted with portraits of the donor, his wife, sons and daughter, with their patron saints, the skirts and cope of which can be seen above the little girl. Van der Goes died in 1482, having retired to a monastery in Bruges 1475, where he still continued his profession. In addition to the superb standard he attained in his portraits and pictures, he also excelled in painted imitations on common material of velvets, damasks, and cloth of gold, which were used for hangings and other purposes. The child wears on her head the black velvet head-dress kept in place by jewelled pins that surrounded the base of the hennin and which developed a little later into the hooded coif, her fair Flemish hair falling loose beneath it. The bodice and skirt are of green damask cut in one piece and bordered with black velvet ; the opening is far below the waist, laced with blue over a black *justaucorps* and the edges bordered with gold. Round the hips can be seen a gold chain girdle from which hangs a slighter chain with a jewel pendant. The whole dress is simple in design but of great dignity.

HUGO VAN DER GOES was born in Ghent about the year 1435. He is a master about whom very little is known. He belonged to the Flemish school. There seems to be little doubt but that the Altarpiece in the hospital of Santa Maria Miova is his work, but critics are ever in disagreement about this. Whoever painted such works as are ascribed to him were undoubted master painters. The picture here illustrated is a detail from the original painting in the Uffizi Gallery, Florence.

PORTINARI'S DAUGHTER (detail)
After Hugo van der Goes)

LATE FIFTEENTH-CENTURY BOY'S COSTUME

IN a portrait of the youthful Sforza, painted by Suardi, who flourished in 1480, can be seen the contemporary Italian fashion for a little boy of high birth. The plain surcoat of puce red, lined and edged with white, is cut perfectly straight and open from the shoulder to below the knee, beneath which shows a light blue tunic gathered in at the waist with hose and tight sleeves of the same colour and short soft boots. It is uncertain which of the Sforzas this portrait represents, but it might be Francesco, the son of Gian Galeazzo, who seems to have been the only respectable member of his family and who eventually became Abbot of Marmoutiers in France, although the costume of the picture infers an earlier date.

BARTOLOMMEO SUARDI, known as Il Bramantino, because he was a pupil of the architect Bramante, was born in the middle of the fifteenth century, probably in Milan, to which School he belongs. It is known that he was made Court painter and architect to Francesco Sforza II of Milan in 1525. He may be placed among the great masters of Italian Art, and to study him one must go to Italy as very few of his works are outside that country. His sketch-book is preserved in Milan in the Ambrosiana Library. It is an interesting fact that his frescoes in Rome, executed by the order of Pope Julius II, were all destroyed to make room for Raphael. The original fresco of the picture here illustrated is in the Wallace Collection, London.

YOUTHFUL SFORZA READING CICERO

(After Suardi)

LATE FIFTEENTH-CENTURY BOY'S COSTUME

IN the painting of Tobias and The Angel by Conegliano, commonly called Cima, can be seen a very picturesquely cut blue tunic bordered in red and gold with short sleeves and open on the chest showing a long minutely pleated underskirt gathered into a band and loose sleeves. The legs are bare, but the feet are encased in short boots of a charming shape.

In many of the pictures of the fifteenth, sixteenth, and even seventeenth centuries dealing with religious subjects, the artists evidently took great liberties with contemporary costumes, no doubt wishing to reproduce something out of the common and what in their imagination they considered might have been worn by personages of the Bible. A dress such as Tobias wears would never have finished over bare legs as represented, nor would his arms have been similarly treated, and although the Angel's robe is not pure phantasy, no man living in 1480 would have dressed quite in this manner.

GIOVANNI BATTISTA DA CONEGLIANO, commonly called Cima. The word Cima in Italian means a hill, and as the artist constantly painted the hills of his native place, he received the name by which he is generally known. He was born at Conegliano in the middle of the fifteenth century, and was working, apparently, until about 1517, but the date of his death is unknown. Cima is distinguished by his exquisite colour and the tenderness with which he handles his religious subjects. The picture here illustrated is a detail from the original painting in the Accademia, Florence.

TOBIAS AND THE ANGEL (detail)
(*After Cima*)

END OF FIFTEENTH-CENTURY BOY'S COSTUME

BEFORE leaving the period of fifteenth century it would be well to mention the fashions and taste of the costumes employed by Botticelli, with a view to proving how long the peculiar cut of the fluted tunic for boys and men lasted. His portrait of a youth should not be later than 1480, as Sandro Botticelli was born in 1444 and apprenticed to Filippo Lippi at the age of fifteen. Here the edge of the shirt collar shows above the cotte, and the fullness of the sleeve in its upper portion immediately precedes the lower square cut, showing the neck, that appeared ten years later. In this picture the flutings explain themselves very clearly. The red cap, characteristic of Florentine and Venetian fashions, is surrounded by a turned-up border; the rest of this dress would be of tunic form, slightly fanning out below the waistband and fluted to correspond with the upper portion, and the hose would probably have been long and red, finishing in short, tight-fitting boots.

SANDRO BOTTICELLI was born in Florence about the year 1447. His father was a tanner, whose name was Mariano Filipepi, and Sandro's real name was Alessandro Filipepi. He was apprenticed to a goldsmith whose name was Botticello, and thus came to be known by the name he has made so famous. Botticelli became the favourite painter of Lorenzo the Magnificent, the greatest ruler of Florence, who did so much for the encouragement of art. For him Botticelli painted his two most famous pictures, " The Allegory of Spring " (in the Academy, Florence) and " The Birth of Venus " (in the Uffizi Gallery in Florence). Among his most famous works are his drawings illustrating Dante's *Divine Comedy*. Botticelli died in 1510, in Florence, and was buried in the church of Ognissanti. The original painting of the picture here illustrated is in the Collection of Prince Liechtenstein, Vienna.

PORTRAIT OF A YOUNG MAN
(*After Botticelli*)

END OF FIFTEENTH- OR BEGINNING OF SIXTEENTH-CENTURY BOY'S COSTUME

THIS portrait by Botticelli is a year or so later in date than the foregoing. The plain brown tunic here is edged with a narrow border of white fur, underneath which is worn a pourpoint of black, bordered at the neck by a pearling of silver, above which the usual collar of the shirt is visible. In making this portion of such dresses great attention should be paid to the details and scale of the collars, which are always extremely narrow. The remainder of the costume coincides with the former example, but the red cap here is small and perfectly plain. The hair at this time, for both men and boys, waves outwardly, often reaching to the shoulders and hiding the back of the neck.

A note on Sandro Botticelli will be found on page 26. The original painting of the picture here illustrated is in the National Gallery, London.

PORTRAIT OF A YOUNG MAN
(*After Botticelli*)

END OF FIFTEENTH- OR BEGINNING OF SIXTEENTH-CENTURY GIRL'S COSTUME

GIRLS' clothes after 1495 began completely to change from the Gothic style which for so many years had dominated their costume. The surcoat, nevertheless, continued to be worn on all state occasions up to that time, although toward the end it became more and more simple, falling straighter from the breast, where it was cut in V-shape to show the under-dress. In the well-known portrait of Beatrice d'Este by Ambrogio di Predis, probably painted in 1491, when she was sixteen, the upper portion of this late surcoat is very clearly shown. It is of black velvet, open from the shoulder, over a red under-dress which is squarely cut at the neck, without any line of the shift showing. The sides were probably connected by one or two ties to prevent too great an opening appearing when walking. The coif is formed as a netting of double gold cords bordered with pearls, the hair looped over the ears and travelling down the back in a plait; across the forehead is a narrow gold ribbon, jewelled at intervals, passing round the coif and tied at the side in a bow, each end terminating in a pearl.

Beatrice d'Este, born 1475, one of the most beautiful and accomplished princesses of her time, was affianced to Ludovico Sforza when five years of age and married to him when sixteen. She was highly educated in literature and art, being the contemporary and friend of Correggio, Castiglione, Leonardo da Vinci, and many others, and belonging to the best type of Renaissance woman, did much to forward the intellectual culture of her time. She died 1497. In the Church of S. Maria Novella at Florence, Ghirlandajo in 1488 introduces a surcoat upon one of his principal full-length figures, but the other dresses of this description show the incoming shorter waist and fuller pleated skirt.

AMBROGIO DI PREDIS. This now celebrated Milanese painter was discovered by the well-known writer Giovanni Morelli in 1873. Very little is known about the painter at the present time, and neither the date of his birth or death has been recorded. Morelli gives a list of twelve known portraits as the work of the artist who is known to have been employed in 1482 by Ludovico Sforza. The original painting on tempera panel of the picture here illustrated is in the Ambrosiana Library, Milan.

BEATRICE D'ESTE
(*After A. di Predis*)

END OF FIFTEENTH- OR BEGINNING OF SIXTEENTH-CENTURY GIRL'S COSTUME

IN the charming half-length by Botticelli, painted about 1493, the hair is fantastically arranged in the manner so frequently depicted by him, Leonardo da Vinci, and other artists of this time, so it can be concluded that some adaptation of this intricate twisting, plaiting, and braiding was possible, but hardly without artificial additions. Here it flows down the back in a queue, cross-braided at the top. The red surcoat is gathered to the shoulder, the sleeve openings showing the shift pulled through. The under-cotte is of black, laddered with gold cord. The skirt of this dress would have set out full at the hips, being pleated at the waist, and the sleeves would have shown white puffings at the elbow.

A note on Sandro Botticelli will be found on page 26. The original painting of the picture here illustrated is in the Kaiser Friedrich Museum, Berlin.

HEAD OF A GIRL
(*After Botticelli*)

EARLY SIXTEENTH-CENTURY GIRL'S DRESS

FASHIONS at the end of the fifteenth century began to change quickly in Italy, which country set the taste, except perhaps in headgear, to the rest of Europe, for only Italy would have tolerated so simple a head-dress as in the half-length portrait of a girl by an artist of the School of Urbino. Here the hair, as in the last two examples, ripples down over the ears and flows over the shoulders, surmounted by an embroidered veil drawn into cap form at the back. The bodice and sleeves are of different materials, the latter being of baudekin with a trellis of blue ribbon and fixed with small strappings through which the shift puffs. These slashings and puffings appear also on the sleeve, and would be repeated on the forearm, the remainder of the dress being short-waisted with a full skirt, as in the previous example. This style is eminently suited to young girls, nor does any particular difficulty of construction arise, beyond faithful accuracy of cut.

WITHDRAW...

THE SCHOOL OF URBINO was one of importance in the art of Italy and produced Raphael, perhaps the greatest painter of the Renaissance. Bramante, the famous architect, was also a son of Urbino, and these two alone have produced undying fame for their native city. The art of Urbino is known from the very early part of the fifteenth century, when the two brothers, Jacopo and Lorenzo da Sanseverino, produced their beautiful pictures. A little later came Ottaviano Nelli and other more or less celebrated artists, until the School arrived at the highest point with the advent of Raphael. The original painting of the picture here illustrated is in the National Museum, Florence.

PORTRAIT OF A GIRL
(School of Urbino)

EARLY SIXTEENTH-CENTURY GIRL'S COSTUME

THE last dress of this period is the picture by Quentin Matsys, where Flemish taste and the new wide over-sleeves and close under-sleeves of 1508 are very apparent; the shift has now begun to play a more important part, being cut square, fairly high at the neck, and drawn into very small pleats. Lines or embroidered borders in black were by this time being introduced on linen both at the neck and wrists. The girl wears a murrey-coloured velvet surcoat with fur revers which in many cases lined the entire coat, and carries in her hand an ivory cup and cover containing the "oil of spikenard very precious." Quentin Matsys, a metal-worker of Louvain, exchanged his profession for that of painting. It is a tradition that he was induced in this direction by his affection for an artist's daughter. Amongst his many works he executed in 1508 a picture of the Marys in Scripture, grouped round the Virgin and Child, the figure illustrated here, being Mary Magdalene.

It may be interesting also to mention a portrait in the Royal Gallery at Turin of the celebrated Philibert Emmanuel, Duke of Savoy, born in 1528, painted at the age of five in the full dress of a cardinal. He is seen wearing the biretta, lace collar, cape and skirt, and looks every inch the baby priest. Another child's portrait, painted in cardinal's costume of the early seventeenth century, with a short lace skirt over the scarlet robe and holding a biretta in his hand, is in the Vienna Museum. It is painted by Velasquez, but the personality of the child is unknown.

Occasionally children brought up in Royal circles appear to have had a vast number of most elaborate clothes, as in the case of the Duke of Richmond and Somerset, the illegitimate son of Henry VIII, who that monarch desired should succeed him on the throne, failing any direct issue. The inventory of this child's wardrobe was taken in 1527, when he would have been about

eight years of age, and contained many robes, gowns, and "clokes," described minutely as of the richest textures, also nine cotes each of different material, including " a Ryding Cote of greene satteen with sylver frenge," velvet shoes, slippers, boots, and buskins. Six " Dobletts " and upper hose to match, one mentioned as " Hose of crymsen satteen, embroidered with Venice golde and lined with sarcenet." His bonnets and caps appear to have all been black, ornamented with gold aiglettes, medals or jewels, but his " Hattes " are described as being coloured. The wardrobe also contained, even for so young a child, spurs, daggers, two swords, countless gold chains, and other jewels, besides innumerable furs, among which are

" Item a hole furre of Sable
Item a hole furre of pampilion and black bogye."

This Duke of Richmond witnessed the execution of Ann Boleyn when he was seventeen, and died of consumption that same year, 1536.

QUENTIN METSYS, or Matsys, one of the greatest painters of the Antwerp School, was born about 1466. The place of his birth seems uncertain, but there is some evidence of its being Louvain. In 1491 he was admitted to the Antwerp Guild, and died in 1530. Matsys takes high rank among the early Flemish masters and may be regarded as a link between the primitive and modern art. The original painting of the picture here illustrated is in the Royal Museum, Antwerp.

THE MAGDALEN
(*After Q. Matsys*)

THE BALBI CHILDREN
(*After Vandyke*)

INTRODUCTION

BY the time the artist Zucchero was painting portraits, costume had much altered, and instead of the shoulders of men and boys being made to look as wide as possible, with the hips narrow, as the sixteenth century drew to its close this process was reversed. The skirted "cotte" and long hose were abandoned in favour of short jackets, termed doublets, worn with trunk or upper hose, whilst the lower hose still remained long, finally took the form of stockings when the trunks were extended to the knees. Although no complete original costumes of the time of Henry VIII exist, examples dating from 1555, belonging to the Isham family, were discovered some years ago at Lamport Hall, Northamptonshire, and are now in the Victoria and Albert Museum. These are in very good condition and supply a great deal of valuable information, especially in connection with the ruff and its contrivance. This strange form of collar, even worn by children of both sexes, was first introduced into France by Catharine de' Medici on the occasion of her marriage to Henry II (1533); it was at first no more than a simple frill encircling the neck as high as the ears, but the increase in size was so great that in 1562 an edict was promulgated forbidding this excess, a prohibition which lasted until 1580, when the ruff once more assumed even greater proportions than before.

LATE SIXTEENTH-CENTURY BOYS' COSTUME

IN the interesting portrait of James I, painted by Zucchero in 1574, the modified form of ruff can be observed. The child, aged eight, carries " a hawk of the fist," i.e. a short-winged hawk, upon his gauntlet, the jess and bell attached to the bird's leg being clearly visible. The doublet is of peascod shape, of soft cream leather quilted in rings round the arms, fastened with three buttons at the neck. A narrow red velvet belt encircles his waist, to which is attached a dagger at the back, whilst his sword carriage and little sword hang low. Voluminous trunk hose of green velvet spring from the hips and meet pink stockings just below the knee, his pointed shoes being of cream leather to match the doublet, and the rather large black velvet bonnet is ornamented with feathers. It is altogether a charming costume, presenting no difficulty in make, except the doublet, which should be lined with buckram to preserve the peculiar shape. It is remarkable that in this early portrait of the heir to the English crown, he is depicted as connected with falconry, as this and hunting formed the chief occupations of his life. Being of a timorous disposition and a very poor rider, during a great part of his life he was tied in his saddle, and on one occasion his horse threw him into the New River, where he was nearly drowned, but this in no way deterred his passion for hunting. Federigo Zucchero arrived in England in 1574, and immediately proceeded to paint portraits of Queen Elizabeth, Mary, Queen of Scots, her son, and other important members of the Court. His stay here was short, for he returned to Rome about 1582.

Girls' and women's dress had also by this time passed through considerable changes, yet preserved most of its early Tudor character. Nor did Elizabeth on her accession alter at once the fashion of her gowns, as was the custom, her first important alterations being the lengthening of the corsage, the enlargement and development of the ruff and fardingale.

FEDERIGO ZUCCHERO was born at St. Angelo in Vado in 1542, and began to study painting at a very early age. He worked in Rome and in Florence, and went to France in 1566, where he was in the service of the Cardinal Lorraine. He visited England in 1574, where he is said to have painted Queen Elizabeth and several gentlemen of her Court. He died at Ancona in 1609. The original painting of the subject here illustrated is in the National Portrait Gallery, London.

JAMES VI
(*After Zucchero*)

EARLY SEVENTEENTH-CENTURY GIRLS' DRESS

BY the end of the century these three eccentricities had become abnormal, and traces of them can still be seen in the delightful Dutch portrait by Michael Miereveld, painted about 1605, of a child with a parroquet on her finger. The cap here is tight-fitting, but the front, composed of Mechlin lace, set at right angles to the head, represents the style in Holland about this date. The ruff closely surrounds the face (and this is an important feature, often overlooked in reproducing these times), and is elaborately made in a series of layers. Philip Stubbes, in 1583, describes the beginning of this peculiarity as follows: "Beyond all this they have a further fetch nothing inferiour to the rest; as, namely, three or foure degrees of minor ruffes placed gradatim, step by step, one beneath another; the skyrts then of these great ruffes are long and side every way, pleted and crested ful curiously God wot." He further adds that ruffs were made of linen until the second year of Elizabeth's reign, but after this date constructed of cambric or lawn. They were most expensive appendages and demanded great skill in their "getting up." The remainder of this child's dress is cut in a long and straight doublet with epaulet shoulders, a fashion that had superseded puffs. It has tight and also outer hanging sleeves, the former ending in gauffered linen cuffs edged with lace. The skirt is full and fardingaled, the material employed being of cloth of silver with a fine line pattern of scarlet. Over this it must be noticed that a narrow and minutely pleated apron of fine linen is worn.

MICHAEL MIEREVELD, a Dutch portrait painter, was born in Delft in 1567. He began his Art career as an engraver, but soon gave it up for painting. He was a very prolific portrait painter, and Holland possesses a great many examples of his work, which are much prized. Many of the portraits of the Nassau family painted by him still exist. He died in 1641. The original painting of the subject here illustrated is in the Galleries of the Hermitage, Petrograd.

CHILD WITH A PARROT
(*After Miereveld*)

FIRST HALF SEVENTEENTH-CENTURY BOYS' COSTUME

SEPARATED by a very few years comes the work of another Dutch artist, Cornelius Janssen, dated 1618. As he was born in England and worked there till 1643, we are indebted to him for a long series of English portraits. This picture is especially interesting as it represents John Milton at the age of ten, and is considered one of the earliest portraits by this painter. The boy was then under the tutorship of Thomas Young, who eventually became Master of Jesus College, Cambridge. Young Milton at the time of his portrait lived at the sign of the " Spread Eagle " with his father, a scrivener, and it is instructive to see that children even in so ordinary a position wore gold-braided doublets and the elaborate and horizontal laced collar that immediately followed the ruff. At the shoulders the epaulets are omitted and their place supplied by cross braiding. In considering the quality of all these children's clothes, it must always be remembered that they wore their best when they were painted, and that in most cases plainer garments were adopted for everyday use.

CORNELIUS JANSSEN, the celebrated Dutch portrait painter, was born about the year 1593. It seems uncertain whether in London or Holland. His youth was, however, passed in Holland, where he became celebrated. He visited England in 1618, and was patronised by James I, whose portrait he painted, as well as of those of most of the members of the English Royal family of the period and a great many well-known people. He returned to Holland in 1648, and died there about 1663. The original of the picture here illustrated is in the Pierpont Morgan Collection, New York.

JOHN MILTON, AGED 10
(After C. Janssen)

FIRST HALF SEVENTEENTH-CENTURY BOYS' COSTUME

IN the portraits of Rubens' two sons, Albert and Nicholas, by their father, doublets, ruffs and trunk hose are seen to have lost their original formality and become loose and more picturesque. This picture was probably painted about 1622, when the artist was at his greatest power, for this date coincides with the execution of the large series of pictures commemorating the life of Marie de' Medici destined, for the new palace of the Luxembourg, for on the 13th of May, 1625, Rubens writes to a friend that both the Queen and her son, Louis XIII, are highly satisfied with the paintings and that they came on purpose to see them at the Luxembourg.

It is of this strange, shy and retiring monarch the story is told, that when a little child (for he came to the throne at the age of nine) he said, " J'aimerais mieux, qu'on ne me fist point tant de révérences et tant d'honneur et qu'on ne me fist point fouetter." Showing that even though dressed and treated as a king, like all children in their bringing up, he was severely punished.

The two Rubens boys appear to be about thirteen and ten respectively. The older child, Albert, wears a thin fall-down ruff in small irregular pleats, a doublet of black satin slashed with white, with a short cloak falling from the shoulders, loose trunk hose gathered at the knee by ribbons, and rosetted shoes ; he carries a book in one hand and furred glove in the other, and his black hat is picturesquely turned up at the side. The younger child, Nicholas, is more brilliantly clothed, and it is obvious that Rubens must have personally supervised these dresses. The loose, slashed and epauletted sleeves are in the very height of fashion, and the concave or hollow-fronted doublet with its tabbed skirt that appeared at the end of Elizabeth's reign, being

worn by both boys. The blue satin is edged with gold at the slashings, showing gold under-sleeves, tied at the elbow with a gold bow; double bows and a waistband of coral-coloured pink are significant of the tie-points and rosettes that were to form so important a feature in men's dress during the next forty years. These points to the ribbons can be seen beneath the light brown trunk hose and again on the garters below the knee. The buttoned braiding on the trunks is very unusual, but evidently introduced to carry the scheme of pink down to the square-toed shoes on which rosettes are again seen.

This child holds in his hands a metal perch with bells, from which a pet goldfinch is fluttering, the cord attaching the bird to the perch being barely visible in the illustration, but clearly shown in the original picture. The likenesses of these children must have been remarkable, for Rubens introduced them almost as babies in his picture of The Holy Family, called "Au Berceau," now in the Pitti Galleries in Florence, and even at that age these children bear an exact resemblance to their later portraits.

PETER PAUL RUBENS was born at Siegen in Westphalia in 1577. His father, a lawyer of Antwerp, lived in the troublesome times of religious persecution, and having come under the ban of the Duke of Alva, fled to Cologne, where he entered the service of William the Silent of Orange. Young Peter Paul was brought up as a page in the family of one of the great Flemish uobles, and at the age of thirteen he entered the studio of a well-known painter, Tobias Verhæcht, thence to the school of Adam van Voort. Rubens journeyed to Italy in 1600, and on his return settled in Antwerp, where he married Isabella Brant in 1609. Rubens achieved great renown during his lifetime, and was an indefatigable worker. A great many canvases of his are in

THE PAINTER'S SONS
(*After Rubens*)

existence all over the world. As a colourist he is unsurpassed, and he remains one of the greatest of the Dutch painters. He died in 1640, and was buried at Antwerp. The original painting of the picture here illustrated is in the Liechtenstein Collection, Vienna.

FIRST HALF OF THE SEVENTEENTH-CENTURY BOYS' AND GIRLS' COSTUMES

THE picture by Vandyke of the Balbi children can be assigned to the date 1622–23, for that artist had arrived in Genoa in November of the previous year, and it is contemporaneous with some of the Catteneo portraits. Vandyke was then but twenty-two years old, a remarkable instance of artistic precocity, for he never surpassed the deep rich and splendid colour of this series of Italian portraits, being no doubt inspired and influenced by his recent studies of Titian and Paul Veronese and the rich beauty of Italian costume, which excelled that worn at other European courts. The child in the foreground wears the ruff met with in so many of Frans Hals' and contemporary Flemish pictures, and evidently introduced by Vandyke as a contrast to the collars of the other two children. His dress shows the epauletted doublet, which the artist has left unbuttoned, so that a little piece of the red and gold pourpoint is visible, the sleeves and short cloak being of the same material; this doublet is cut into long strappings with minute diagonal slashings, a process adopted on the full trunk hose lined with the red of the sleeves. Red lower hose and leather shoes with rosettes, a high-crowned black velvet hat and plume complete the costume. The other boy is represented in a similar doublet of black and gold froggings down the front, an early instance of an ornamentation continually used for the next hundred and thirty years. His sleeves and lower hose are of dull gold, and his collar shows an open adaptation of that shown in the portrait of Milton. The little girl's costume consists of a robe of cramoisie velvet, gathered by a girdle to the waist, trimmed down the front with four braids of gold touching each other, and buttons half-way down. The inner sleeves and epaulets are of cloth of gold; the outer and long hanging sleeves being of the red velvet bordered with gold and edged with a few buttons at the top, and surmounted by a fall-down lace collar.

ANTHONIS, or, as we call him, Anthony van Dyck, was born at Antwerp in 1599. At the age of ten he was apprenticed to Hendrick van Balen, who painted many pictures in conjunction with Jan Breughel. In 1615 he became a pupil of Rubens, and finally his assistant. After a tour in Italy Vandyke returned to Antwerp, where he rapidly became famous. In 1632 Charles I invited the artist to London, created him Court painter, and conferred a knighthood on him. The artist became the favourite portrait painter in England. He executed his work with extreme rapidity, and a very large number of his portraits and other subjects have come down to us. As a painter of aristocratic type he is perhaps unrivalled, and he was a superb draughtsman and colourist. He died in 1641 in Blackfriars, and was buried in old St. Paul's Cathedral. The original painting of the picture which forms the frontispiece to this volume is in the Collection of Lord Lucas.

MIDDLE SEVENTEENTH-CENTURY FANCY COSTUME

THE picture by Rembrandt, called the "Young Jewess," represents no particular form of fashion, but rather an idealized sort of fancy dress inspired by Oriental lines according to the phantasy of the artist, yet the upper portion of a long bodice is visible with short sleeves of cloth of silver. Her dark hair flows over her shoulders and is crowned with flowers. Round her body is partly draped a green satin cloak. She appears to be about fifteen years of age.

REMBRANDT HARMENSZ VAN RIJN, Holland's greatest painter, was born at Leyden, possibly in 1606, but on this point evidence is conflicting. He was entered as a student in the University of Leyden, but Art soon claimed him, and he entered the studio of Jacob van Swanenbusch at Leyden, later transferring to Amsterdam to work under Pieter Lastman. Rembrandt was not only a great painter, he was also the greatest etcher the world has produced. He was not fully appreciated during his lifetime, and died in poverty in 1669. The original painting of the picture here illustrated is in the Galleries of the Hermitage, Petrograd.

THE YOUNG JEWESS
(After Rembrandt)

MIDDLE SEVENTEENTH-CENTURY BOYS' AND GIRLS' COSTUMES

VERY beautiful picture of children painted in England by Vandyke should be carefully studied with a view to reproducing the Charles I period, for the cut is so accurately depicted that hardly any explanation is necessary. They represent Mary, eldest daughter of Charles I, and William II, Prince of Orange, painted on the occasion of their marriage in 1641, the bridegroom being under sixteen years of age whilst the bride was but ten. Vandyke was evidently intent on pleasing her father, for every detail is drawn with meticulous care. The Prince wears his auburn hair long to the shoulders with a fall-down collar of lawn bordered with lace in the full fashion of English costume of this date. The doublet of pale pink satin, braided at the edges with gold and slashed to show the shirt puffings, opens in front below a short row of buttons. His sleeves are of pink satin, braided with gold with turned-back cuffs to match the collar. Over this is worn a satin cloak of a rose-pourri, a colour repeated in his upper hose (which should now be termed breeches), and tied below the knee with gold favours. The stockings are evidently of silk, an innovation of some fifty years standing. Black velvet shoes with tuffets of gold ribbon and a steeple hat finish the extreme elegance of this dress. The Princess wears a lawn and lace flat collar, falling well over the shoulders of a square-cut bodice, the overskirt, corsage and under-dress being of the same material throughout, cloth of silver with a gold pattern ; her only ornaments being pearls in her hair and round her neck, and an ouch, or brooch, at her breast. It would be difficult to find a more masterly treatment of such a subject independently of its admirable composition and extreme skill. The artist has invested each child's face with an almost prophetic touch of character ; great intelligence and

courage being clearly marked in the boy, whilst a certain doubting overshadows the little girl's face. It is hard to realise that the sallow and dyspeptic William III of England was the result of this marriage; nevertheless this English king inherited his father's courage and love of warfare, and he is depicted in the Haarlem Museum as wearing a full suit of armour at the age of fourteen.

That parents considered the cut of their children's clothes very much at this time, is shown by an extract from Sir Henry Slingsby's diary in this same year, 1641.

" I sent from London against Easter a suite of cloaths for my son Thomas, being ye first breeches and doublet y^t he ever had, and made by my own tailer Mr. Miller, it was too soon for him o wear y^m, being but 5 years old, but y^t his mother had a desire to see him in y^m how proper a man he would be." The child probably up till then had worn the long, skirted dress like other small children of tender age.

The original painting of the picture here illustrated is in the Rijks Museum, Amsterdam.

WILLIAM OF ORANGE AND MARY STUART
(*After Vandyke*)

MIDDLE SEVENTEENTH-CENTURY GIRLS' COSTUMES

ANOTHER charming picture of children by Vandyke, of about the same date, is Elizabeth and Philadelphia Wharton, whose hair is dressed and curled in the same manner as that of Princess Mary, but the bodices are skirted and the lower dresses are plain and do not open to show any under-petticoat. The material of both dresses is satin, the only trimming being some ornamental buttons on the bodice and sleeves of the elder child. It can be presumed that this simple cut in various materials was common to little girls of all classes about 1640.

A note on Vandyke will be found on page 70. The original painting of the picture here illustrated is in the Galleries of the Hermitage, Petrograd.

ELIZABETH AND PHILADELPHIA WHARTON
(*After Vandyke*)

MIDDLE SEVENTEENTH-CENTURY GIRLS' COSTUME

IN the celebrated picture by Velasquez, reproduced so admirably, costume is omnipresent, for the unfortunate child is overwhelmed by sleeves and fardingale. The latter, invented early in the sixteenth century by a Spanish princess, here reaches its most absurd proportions, and one cannot help picturing the child's little thin legs, much like those of a Dutch doll, amid all this preposterous construction. The fair Austrian hair is balanced on the one side by a strange feathered ruching of beautiful scarlet, and earrings headed by rosettes of rather deeper crimson tone complete this eccentric little doll-like head-gear ; her marvellously painted hands, in which she holds a rose and a handkerchief, and her arms befrilled and puffed in delicate greys and whites and scarlet rosettes, are held formally at right angles to each other and rest on her skirt. At her breast she wears the double-headed eagle of Austria as a brooch, and the artist has arranged a broad gold chain diagonally across her tiny bodice to break the hideous severity of the skirts, which are of cloth of silver barred with pink. The date of the painting is about 1656, the fashion of the clothes being entirely of Spanish court dress, probably superintended and supervised by her father Philip IV, for this gloomy King of Spain, who is reputed to have only laughed thrice in his life, had a very high opinion of his own taste in costume. He invented the flat plain collar set out at right angles to the neck, and was invariably painted wearing it. He named it " Golilla," and so proud was he of its inception that Madame d'Aulnoy records in her *Voyage d'Espagne*, that the King ordered a festival, followed by a procession to church, in order to return thanks to God for the blessing of this collar !

DIEGO RODRIGUEZ DA SILVA Y VELASQUEZ, Spain's greatest painter, and one of the Great Masters of all time, was born at Seville on June 6th, 1599. His father's name was da Silva, but he has come to be known by his mother's, which was Velasquez. Showing great aptitude towards Art, he became a pupil of Francisco Herrera, and later on of Francisco Pacheco, whose daughter he married. In 1523 Philip IV made him his Court painter. The meeting between Rubens and Velasquez in Madrid is of historical interest, and by the advice of the former he visited Italy. Velasquez died full of honour in 1660. His influence in painting has been very great, indeed more than any other great master has he affected the art of modern times. The original painting of the picture here illustrated is in the Imperial Gallery, Vienna.

THE INFANTA MARGARITA TERESA
(*After Velasquez*)

MIDDLE SEVENTEENTH-CENTURY GIRLS' COSTUME

A GREAT difference of estate though not of date, separates the costume shown in this picture from the preceding example. In this faithful representation of a Dutch interior by de Hooch a child of about four is shown, dressed in a close cap of greenish silk, covering a lower linen coif, which permits her brown hair, tied back by narrow blue ribbon, to be seen. The mother, who is handing the apple-peeling, having her hair treated in a similar manner. The little girl wears a flat linen collar resembling that worn by the Puritans and Quakers in England, and a tight linen front, the barred sleeves are tied with blue ribbon at the elbow and have narrow hangers, and a skirt turned back over a petticoat of dull orange. The figures might be de Hooch's wife and child, as he married at Rotterdam in 1654, the picture being about four years later in date.

PIETER DE HOOCH, the famous Dutch painter, was born in Rotterdam about 1630. He is famous for his painting of Genre subjects, and taught us much concerning the quiet life of the upper and middle classes of Holland in the seventeenth century. His pictures are exquisitely conceived and brilliantly painted. He died in the latter part of the seventeenth century, and his works are rare and eagerly sought for. The original painting of the picture here illustrated is in the Wallace Collection, London.

DUTCH INTERIOR WITH WOMAN PEELING APPLES
(*After P. de Hooch*)

MIDDLE SEVENTEENTH-CENTURY BOYS' AND GIRLS' COSTUMES

THE Dutch subject painter, Jan Steen, about 1650, was celebrated for his rendering of children, and constantly makes an important feature of them in his pictures. These, to a great extent dealing with middle-class life, do not portray the silks and satins of his time but prove how very carefully these children were dressed, and how instances often occur where pieces of velvet and satin are found introduced where least expected. In the Feast of St. Nicolas by this artist the little girl in the foreground, holding a small figure of the Saint, has a gathered up over skirt and sleeves of pink silk over a yellow petticoat of the same material; her coif is tied back at the top with a small red ribbon to show off her hair, and round her neck she wears a plain collar, beneath which can be seen the linen front and gathered-up apron, whilst the mother, stretching out her hands to the child, is wearing a dress of similar cut made of black and brown cloth, the rest of the family being clothed in woollen materials. The boy, with a stick in his hand, wears a long brown cloth jacket reaching to his knees headed by a flat linen collar.

St. Nicolas was especially designated as the Patron Saint of children, and there are nearly four hundred churches in England dedicated to his name. He was supposed to have been a Christian Bishop in the reign of the Emperor Diocletian, and is usually depicted with three children standing in a tub by his side, from the legend or fable that he had miraculously restored to life three youths of good family who had been killed, cut up and concealed in a salting tub by a thievish butcher in whose house they were staying for the night, a legend that endorses the deplorable facility of miracles during the reign of Diocletian!

The good nature of the Saint was at the time of this picture

more pleasantly commemorated by the giving of presents, previously hidden, to children on the 6th of December, a date which has since been transferred to Christmas Eve under the modern name " Santa Claus," an American abbreviation of the Dutch words St. Nicolas.

The materials that should be employed in imitating the two periods of children's dresses up to the seventeenth century should be cloth, so much used by all classes in Gothic times, and silks and velvets, which were introduced by the Venetians and Crusaders from the East, the chief colours of the fifteenth century being crimson, purple, blue, yellow, green and black. These were often patterned, but rarely by another colour, gold and silver or stamping being mostly adopted for this purpose. The colours themselves were intense, in a great measure primary yet never crude. In the sixteenth century many innovations were introduced, the velvets were cut even in three heights, damasks of two or more colours became fashionable, and the many new tints and stuffs were described by fanciful names, such as Drake's colour satten, Claie colour satten, Ladie blush satten, Heare colour, Gozelinge colour, Marigold, Isabel, Judas, Popinjay blew, Dead Spaniard and peasporridge tawny and many other eccentric names. The varied colours of English dresses were ridiculed by the French and Spaniards who were just then using much black. This fanciful taste continued here into the seventeenth century, the colours becoming even more frivolous, France in this instance leading the fashions until the advent of the Civil War. With the Restoration brilliancy of colour was again sought after by all classes, and we find great interest was shown in children's dress. A woman in charge of Edmund Verney's little motherless girl of four writes in 1679 about her to the father in London as follows :

" Mis wants a nupper coate and I have heere Inclosed a

THE FEAST OF ST. NICOLAS
(*After Jan Steen*)

measure taken by a Tayler. She also wants a Petty Coate or too and a Copple of frockes My Mr understandg not the fashones of Coller or stuff Therefore those things to you but he doth not think Silck so Proper for soe Little a Child, and therefore is un-willing to goe to the cost he soposes Tammy or sum such kind of stuff most fitt for her and Genteele My Mr desires you to enquire what sort of Linen sutes and send him word."

And again in 1680, Tom Verney sends wedding tokens to his brother's family and among them " Pinke Coulourd trimed gloves for Master Ralph. Skye Couloured trimmed gloves for Master Munsey. White Gloves trimd with Green for my little neece," showing that even at so late a date children wore elaborate gloves.

In another Verney letter of 1681, we find the writer saying of this same child, " My Mother hath bought ye Child a Morelly Coate Striped Yellow and Blacke."

Edmund Verney went to Trinity College, Oxford, in 1685, aged sixteen. Amongst his outfit was " a new-sylver hilted sword, a new striped morning gown and 6 new laced Bands (stocks) whereof one is point de Lorraine." Very soon after his arrival at the University he writes to his father, February, 1655 :

" Most Honoured Father,

I want a Hatt, and a payre of Fringed Gloves very much, and I Desire you to send me them if you can possibly before Sunday next for as I come from Church Everybody Gazeth upon me and asketh who I am."

The boy evidently thought that a pair of gloves would prevent further criticism.

When he had to go into mourning for his brother in 1686 his father wrote to him : " I have Drawne affresh Bill for £5 to Buy you a black Cloth sute and I Have a new black Beavor Hatt for

you, wch I will send you in a littel deale Box with a black Crape Hat band, Black mourning gloves and Stockings, and Shoe Buckles and 3 Payres of black Buttons for wrist and neck. And I Have also sent you a new ffrench Cordebeck Hatt to save y^{r}. Beavor the Box is to Keepe y^{r}. Beavor in : no Body useth Hat cases now."

There is an interesting portrait of a negro page at Claydon, described at the time as " A Moor of Guinea of about six years of age." He was servant to John Verney, and appears dressed in red velvet with a tight silver collar (like a dog's) round his neck with a bell. He was baptised in 1689, and died in 1707.

Wigs were even worn by children towards the end of the seventeenth century in imitation of their fathers . . . for we find The Earl of Bristol in 1699 paying his wig-maker £2 3s. 0d. for his son Carr's Perri-wig. The boy being then under eight years of age . . . and there are also peruques and wigs mentioned in his accounts for his other boys.

JAN STEEN, one of Holland's greatest Genre painters, was born at Leyden in 1626, and was a pupil of Jan van Goyen. He undoubtedly came under the influence of Adriæn van Ostade at Haarlem, to which School he is classed. He is unsurpassed in depicting tavern scenes and the general life of the Dutch peasantry of the seventeenth century. He died at Leyden in 1679. The original painting of the picture illustrated on page 93 is in the Rijks Museum, Amsterdam.

VISCOUNT ALTHORP AGE 4
(*Reynolds*)

INTRODUCTION

UNTIL the first half of the eighteenth century, children had been reared with the utmost severity and discipline and although there is every reason to suppose that this process was continued in other countries far later than in England, it is not until the second half of the century that children were clothed as children and not like their elders; those we see in French pictures appear invariably to be dressed up for some occasion. The Duc de Lauzan, that ugly, interesting little adventurer, when speaking of his boyhood, said he was brought up like all other children, his fine clothes being reserved for his appearances in public, whilst at home he was half-clothed and always hungry. The ridiculous appointments of children as Colonels and Cardinals during the seventeenth century were of course purely nominal, and they dropped all the consequent importance and fine feathers on their return to everyday life at home. Little girls do not seem to have participated in any festivals, as from early age they were educated in convents, where they often remained until marriage. Amongst the ludicrous appointments for boys during the reign of Louis XIV, Monsieur de Fronsac was made a Colonel at the age of seven, the Duc de Lauzan entered the French Guards at twelve, and all this King's children and those of Charles II, however uncertain in origin, were made peers of the realm when about six years of age. The English child, after 1700, was rarely dressed for show, and in portraiture always seems to be more at ease than the child of foreign countries. They are generally found painted amidst simple surroundings, nor in the eighteenth century are their dresses treated with any elaboration of material or workmanship, even Princesses being represented as shepherdesses or in everyday dress, in preference to gala costume, Master Crewe, by Reynolds, as Henry VIII, being a notable exception.

Portraits of little girls in sacques after 1720 are very rare, although that shape was the mode for their mothers. Small English boys were not often dressed in the many pleated, full-skirted coats of George I, but wore a long jacket-coat on the lines of those designed for the boys of Christ's Hospital. Hogarth frequently represented boys clothed in this manner.

EARLY EIGHTEENTH-CENTURY BOY'S COSTUME

IT is easy to see by Chardin's picture of the "Admonition" that France in 1730 was still dressing her children up. The boy's coat is in a lute string silk, of faded pink, showing the smart cut of the skirt so much sought after by the quality. The wide sleeve cuffs conform to this date, his stockings are tied at the knee with ribbon garters, he is evidently starting for school, and the hat his mother brushes is edged, looped and buttoned with silver braid. The whole dress exactly resembles that of his elders, save that the hair is unpowdered and tied with blue ribbon instead of a black bow. The mother's dress would have served as a model for a young girl of the time, her sacque is just visible at the back, and the triangular elbow cuff is characteristic of this decade.

JEAN SIMEÓN CHARDIN, the son of a humble carpenter, was born in Paris in 1699. He studied under Noël Coypel, a famous painter of the day, and Director of the French Academy at Rome. Chardin was, however, not unduly influenced by contemporary works and stands out as one of the original masters. He was recognized as a great painter during his life, and now his works are eagerly sought for. He was a master of still-life subjects, and his little pictures of home life are exceedingly beautiful. He lived to be a very old man, and died in Paris in 1779. The original canvas of the picture here illustrated is in the Collection of Prince Liechtenstein, Vienna.

THE ADMONITION
(*Chardin*)

EARLY EIGHTEENTH-CENTURY GIRL'S DRESS

AN extremely self-conscious foreign child can be seen in this illustration, a picture of somewhat earlier origin than the last example. It is the work of Alexis Simon Belle, a French portrait painter of the late seventeenth and early eighteenth centuries. It represents the Infanta of Spain, who was betrothed to Louis XV, but sent back to Spain in 1725, the picture being probably executed during the previous year. The dress shows a bell sleeve, and over-dress gathered back in the shape of panniers over an ample petticoat; the hair is drawn to a top-knot, a fashion constantly found in pictures by Watteau.

ALEXIS SIMON BELLE, a French portrait painter of the late seventeenth and early eighteenth century. He was a pupil of François de Troy, and his works are pleasing if not greatly distinguished.

A BOURBON PRINCESS
(*Alexis Belle*)

MIDDLE EIGHTEENTH-CENTURY BOY'S COSTUME

THE painters of children in England before 1750, such as Hudson and Richard Wilson, are few and far between, until the coming of Reynolds who actively began portrait painting about 1745. His early attempts convey nothing that throws much new light upon the subject of costume, and it is not until 1753 that he established himself as a portrait painter in London and quickly became the rage, Gainsborough, Liotard and Romney alone competing with him in the delineation of women and children, the Althorp portraits of the Spencer family being classic examples of his work. The painting of Viscount Althorp[1] is one of these remarkable pictures and represents a dress worn by a boy at this time, an example where the cut is not a copy of an adult's costume; his shirt frills out in a wide collar that overlaps a nankeen jacket, double buttoned down the front, his little legs being clothed in short trousers of the same material. This introduction of trousers much simplified the matter of clothing the legs, for up to this time the prolongation of trunk hose with open ends, except for a short period after the Restoration, had been confined to sailors, workmen and the like, but after 1760 began in the shape of short trousers to be adopted for children. In this instance the boy wears a blue sash with a large bow end, a picturesque detail; his hat exactly resembles those worn by men of the time, and shows a change that was replacing the "three-cornered" or "cocked hat," which had lasted for nearly a hundred years. Breeches and stockings such as men had also worn were still articles of boys' dress, and occasionally Reynolds is found introducing them in conjunction with a skirted coat.

On this subject Mrs. Papendiek writes in her journal that in January, 1777, her little brother was "breeched" and appeared

[1] See page 98.

in a new dress for the first time, " a pair of breeches with a buckle at the knee, a coat with a falling shirt collar hanging over, a waistcoat with pockets long over the thigh, and a cocked hat." He was born in December, 1771, so was six years old. Evidently the falling collar and open frill at the neck was a novelty, also the word coat is distinctly used while jacket is not mentioned ; as to the waistcoat, it must have been a repetition of what men wore at the time. In describing her own clothes, she states that when a child of ten in 1775, she went to Brighton wearing " a black cloak of a silk called ' Mode,' stiff and glossy, wadded, with hood, armholes with a sleeve to the wrist, a small muff and a Quaker-shaped bonnet all of the same material." A few years later she writes saying that she had her first satin dress when she was seventeen ; it was of puce colour, trimmed with white satin, a petticoat to match the trimming, and a most becoming cap of blonde and white satin.

A note on the artist (Reynolds) will be found overleaf. The original painting on canvas of " Viscount Althorp, age 4," is in the Collection of Earl Spencer, Althorp Park.

MIDDLE OF EIGHTEENTH-CENTURY GIRL'S DRESS

IN the portrait of Lady Gertrude Fitzpatrick as "Collina," by Reynolds, the sleeves are short and without cuffs, and the over-skirt bunched up in panniers over a narrow petticoat. Her pointed shoes, which had continued all through the eighteenth century as a fashion for women, are decorated with rose-coloured rosettes.

SIR JOSHUA REYNOLDS, one of the greatest English painters, was born at Plympton, in Devonshire, in 1723. He was originally intended for the medical profession, but, manifesting a great love for art at an early age, he was sent to London when he was seventeen years old to study under Thomas Hudson, a well-known portrait painter of the period. He spent three years on the continent of Europe, returning to England in 1752. While in Italy he copied many of the pictures by the Old Masters. He settled in London, and began his great career as a portrait painter. He died on February 23rd, 1792, and was buried in St. Paul's Cathedral. Reynolds was esteemed the first portrait painter of his time, and so great was his popularity that over seven hundred of his pictures were engraved by the best engravers of the eighteenth century. On the foundation of the Royal Academy in 1768 Reynolds became its first President. The original painting of the picture here illustrated is in a private collection. It was formerly in the Tennant Collection, London.

"COLLINA"
(*Reynolds*)

THIRD QUARTER OF EIGHTEENTH-CENTURY GIRL'S DRESS

THE picture entitled "The Milkmaid," by Greuze, painted about 1770, shows the graceful and simple dress of a young peasant, but one that clearly proves the superiority of French over English taste, and demonstrates how much can be effected by the combination of only two materials, linen and cloth. The cap is semi-transparent over the forehead, pinned back at the sides to meet the pleated cresting, and finishes in two short ends ; the red bodice and skirt are of the cloth, the former lacing over a shift with full sleeves. The white linen apron rising to the breast in bodice form, passes round the back, a thin fichu being tucked into this where it meets the red corsage. In the background can be seen a copper milk-pan with a white cloth to protect it, and in her hand she holds a milk-measure. Nothing could be more simple, more economical and effective than this costume.

JEAN BAPTISTE GREUZE was born in Tournus, in Burgundy, in 1725. He obtained his first instruction in painting at Lyons, afterwards becoming a student in the Paris Academy. As a painter of genre subjects Greuze has achieved world-wide popularity. The original painting on canvas of the picture here illustrated is in the National Gallery, London.

THE MILKMAID
(*Greuze*)

THIRD QUARTER OF EIGHTEENTH-CENTURY GIRL'S DRESS

"THE Parson's Daughter," by Romney, painted about 1775, shows a further development of the fichu, worn loose round the neck and very full in front. The waist is short, bound with a ribbon band and buckle, ending in a bow behind : the skirt is short and plain in front, but with many pleats, reaching to the ground at the back. Much time and care was devoted to the *négligé* appearance of the hair at this period, which was, even with young girls, curled and looped at the sides to some considerable width, but finishing at the neck in a simple loop tied with ribbon. This apparently careless profusion of loose curls succeeded the tight rolls and tall " heads " of the preceding period as a protest against their formal and artificial appearance.

GEORGE ROMNEY was born at Walton-le-Furness, in Lancashire, in 1734. He was the son of a cabinet-maker, and worked with his father for several years from the time he was ten years old. As a youth he showed considerable ability for drawing, and in 1755 he was apprenticed to the painter Christopher Charles Steele. For some years he made a modest living at Kendal by painting portraits, and obtained a certain local fame. In 1762 he went to London, and in 1763 was awarded a prize of twenty-five guineas by the Society of Arts for his picture "The Death of General Wolfe." He gradually made his way and painted many of the most famous persons of his time, but his name will be always linked with that of the beautiful Lady Hamilton whose portrait he painted a great many times. The original painting of the picture here illustrated is in the National Gallery, London.

THE PARSON'S DAUGHTER
(*Romney*)

LATE EIGHTEENTH-CENTURY GIRL'S AND BOY'S COSTUME

JOHN HOPPNER first exhibited in the Royal Academy at the age of twenty-two, and a few years later was successful in obtaining the patronage of English royalty and aristocracy. Among the many charming portraits he painted are those of the three Sackville children. The two girls wear the high-waisted dress, introduced from France during the Terror, a fashion that was instantly adopted by every important state in Europe, for there is no record in history of female costume where its line and style were so rapidly and radically changed. In the picture every detail of this fashion is observed except the length of the skirt, for where this is quite short in the two little girls, with a grown-up woman it would have trailed on the ground or been carried over the arm. Muslin at these times was the fashion everywhere, and the little Sackville girls are depicted clothed in this material. The boy is dressed in a similar manner to Reynolds' "Viscount Althorp," only his jacket goes under his trousers and not over, whilst the frill at his neck is double and of fine muslin.

This picture was painted by Hoppner in 1797, the background being the entrance to Knole Park. They are the children of the Third Duke of Dorset. The boy, George John Frederick, who succeeded to the Dukedom at the age of five and was killed out hunting in 1815, when twenty-one, is seen endeavouring to keep his little sister, Lady Elizabeth, in order, as she was much annoyed at the artist insisting on painting her with bare feet, and without the same smart shoes as her elder sister, Lady Margaret.

JOHN HOPPNER, another of the great English portrait painters of the eighteenth century, was born in London in 1758. In his early youth he was a chorister in the Chapel Royal, and entered as a pupil at the Royal Academy in 1775. At the age of twenty-two he exhibited for the first time at the Academy. A few years later he was employed to paint the portraits of the Royal Princesses, and in 1789 was made portrait painter to the Prince of Wales. He, like his contemporaries, Reynolds, Gainsborough, and Romney, was employed by the great people of his time, and a large number of his works were engraved in the late eighteenth and early nineteenth centuries. He died a comparatively young man in 1810. The original picture of " The Sackville Children " is in the Knole Park Collection.

THE SACKVILLE CHILDREN
(*Hoppner*)

LATE EIGHTEENTH-CENTURY BOY'S DRESS

"THE Boy with the Rabbit," painted by Raeburn, shows a similar dress of the latter part of the eighteenth century, but, wearing no jacket, his shirt-sleeves are visible with an elaborate and widely open frill. His hat is Scotch in form, with an irregular edge.

SIR HENRY RAEBURN, Scotland's greatest painter, was born in the village of Stockbridge, near Edinburgh, in 1756. He was educated at the famous Heriot's Hospital, founded by George Heriot, jeweller to James I, and known to readers of Scott's novels as "Jingling Geordie." Raeburn was, at the age of fifteen, apprenticed to an Edinburgh jeweller who, discovering his talent for drawing, encouraged the boy, who, having obtained some local instruction, took seriously to painting. His marriage with a wealthy widow enabled him to follow his art, and he gained an increasing local reputation. In 1785 he visited London, where he met Sir Joshua Reynolds who advised him to proceed to Rome. On his return in 1787 he again settled in Edinburgh where he had no rival. Raeburn was elected an Academician in 1815, and he was knighted by George IV in 1822 on that monarch's visit to Scotland. He died in 1823. It is said that Raeburn painted more than a thousand portraits during his life. The original painting of the picture here illustrated is in the Diploma Gallery, Burlington House, London.

A BOY WITH A RABBIT
(*Raeburn*)

END OF EIGHTEENTH-CENTURY BOY'S AND GIRL'S DRESS

THE charming subject of two children playing with flowers, is the work of the Reverend William Peters. This artistic clergyman, Prebendary of Lincoln and Chaplain to the Prince Regent, combined his sacred calling with an admirable efficiency in portraiture and pictures, in which he delineated female dress of every description in an interesting manner. Peters and Morland often introduce a hat in conjunction with the peaked and frilled cap that then covered the ears, a charming fashion that added piquancy to the face ; in this instance the hat is attached by a broad ribbon of delicate pink, tied in a bow under the child's chin.

After 1798, female costume in everyday life became more and more simple, the scarcity of silk manufacture in France having induced the survivors of the Revolution to adopt the use of muslins, which were largely imported from the East, and lent themselves not only to the classical affectation of simple folds, but also to a display of the female form.

MATTHEW WILLIAM PETERS was born in the Isle of Wight towards the middle of the eighteenth century, and was brought up for the Church. His father was appointed to the Customs in Ireland, and in Dublin young Peters studied art under Robert West. He obtained preferment in the Church, becoming Prebendary of Lincoln and Chaplain to the Prince Regent. As a portrait painter he takes a place second to the famous contemporaries of his time, but his works are distinguished, and some of his subject pictures are notable for their charm. The original painting on canvas of the picture here illustrated is in the Diploma Gallery, Burlington House, London.

A BOY AND A GIRL
(*M. W. Peters*)

EARLY NINETEENTH-CENTURY GIRL'S DRESS

HOPPNER, the imitator of Reynolds and rival of Romney, was a great exponent of this simple style of dress. In the portrait of the young Countess of Oxford, painted about 1800, he is seen at his best, the short-waisted bodice and slightly puffed sleeves being most indicative of this elegant fashion. The hair is arranged in semi-classical manner, kept in place by a blue fillet, and the only ornament worn is a necklace of Cornelian beads.

A note on the artist (Hoppner) will be found facing the picture of "The Sackville Children." The original painting of the picture here illustrated is in the National Gallery, London.

THE COUNTESS OF OXFORD
(*Hoppner*)

EARLY NINETEENTH-CENTURY BOY'S DRESS

RAEBURN, also much influenced by this classical affectation, is reputed to have painted over a thousand portraits during his lifetime. Apprenticed to an Edinburgh jeweller at the age of fifteen, he soon changed this calling for that of an artist. In 1785 he visited London, and then, by the advice of Sir Joshua Reynolds, studied in Rome. On his return to Edinburgh, he at once became famous, being knighted there by George IV in 1822. He was most successful in the portrayal of English children, and the "Leslie Boy" is an entirely successful example. He wears a wide leghorn straw hat, and double-breasted blue cloth jacket—trimmed with two rows of buttons—tucked inside the trousers, and he has a most delightful expression only belonging to boyhood. His hands held up, playing "Here's the church," show the small white cuff to his shirt.

Before the death of George IV, children's dress ceased to have any individual charm, a succession of wide petticoats and long frilled drawers filled a period that eventually depended for novelty on the introduction of miniature imitations of Highlanders and Sailors, until quite recent times, when better taste introduced by France, once again suggested original and picturesque treatment in the dress of children.

Successive evolution can be traced in most of these periods of children's costume, and in spite of the fact that space does not permit the introduction of many missing links, it can be clearly seen that the change in clothes has always been systematic and gradual, excepting when revolution suddenly appeared and then all that appertained to the costume of the old world was swept away, together with most of its manners and customs. As a reaction shapes and patterns had a tendency to become more practical and consequently more economical, but in the process of this methodical reconstruction all suggestion of original pictorial romance disappeared for ever.

A note on the artist (Raeburn) will be found opposite the picture of "A Boy with a Rabbit." The original painting on canvas of the picture here illustrated is in the Tennant Collection, London.

THE LESLIE BOY
(*Raeburn*)

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